Eph- Music

The Tallahassee Bach Parley

Valerie Arsenault, MUSIC DIRECTOR

Fall Concert:
Pergolesi and Bach

Sunday, November 15, 2009, 3:00PM
St. John's Episcopal Church

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Program

Stabat Mater — Giovanni Battista Pergolesi (1710-1736)
- I. Duet, Grave
- II. Soprano aria, Andante amoroso
- III. Duet, Larghetto
- IV. Alto aria, Allegro
- V. Duet, Largo
- VI. Soprano aria, à tempo giusto
- VII. Alto aria, Andantino
- VIII. Duet, Allegro
- IX. Duet, à tempo giusto
- XI. Alto aria, Largo
- XII. Duet, Largo assai

Sonata in G major, BWV 1038 — Johann Sebastian Bach (165-1750)
- Largo
- Vivace
- Adagio
- Presto

—intermission—

Psalm 51: *Tilge, Höchster, meine Sünden*, BWV 1083 — J. S. Bach/Pergolesi
- I. Duet, Largo
- II. Soprano aria, Andante
- III. Duet, Larghetto
- IV. Alto aria, Andante
- V. Duet, Largo
- VI. Duet
- VII. Soprano aria
- VIII. Alto aria
- IX. Duet, Allabreve
- X. Soprano aria, Andante
- XI. Alto aria, Adagio spirituoso
- XII. Duet, Largo
- XIII. Duet, Allegro (Vivace)
- XIV. Duet, Allabreve: *Amen*

Stringfest (850) 222-7467
518 North Calhoun Street www.stringfest.com
Tallahassee, FL 32309 By appointment 7 days

The Tallahassee Bach Parley 2009-2010 Membership

(as of November 7, 2009)

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Michelle Ubben
Arie Wellner
Daniela Wellner

The Tallahassee Bach Parley would like to thank all of its donors and volunteers for their support, especially St. John's Episcopal Church for hosting this concert, Erica Thaler for help with publicity, Patty Herrington for distributing posters, David Dolson for the loan of the cello by Andreas Ferdinand Mayr, Slazburg 1737, and First Presbyterian Church for housing our library and archives.

Texts & Translations

Pergolesi *Stabat Mater*

I. Stabat Mater dolorosa
iuxta crucem lacrimosa,
dum pendebat Filius.

The grieving Mother stood
beside the cross weeping
where her Son was hanging.

II. Cuius animam gementem
contristatam et dolentem
pertransivit gladius.

Through her weeping soul,
compassionate and grieving,
a sword passed.

III. O quam tristis et afflicta
fuit illa benedicta
mater Unigeniti!

O how sad and afflicted
was that blessed
Mother of the Only-begotten!

IV. Quae maerebat et dolebat
pia mater cum videbat
nati poenas incliti.

Who mourned and grieved,
the pious Mother, with seeing
the torment of her glorious Son.

V. Quis est homo qui non fleret,
matrem Christi si videret
in tanto supplicio?
Quis non posset contristari,
piam matrem contemplari
dolentum cum Filio?
Pro peccatis suae gentis
vidit Iesum in tormentis
et flagellis subditum.

Who is the man who would not weep
if seeing the Mother of Christ
in such agony?
Who would not be have compassion
on beholding the devout mother
suffering with her Son?
For the sins of His people
she saw Jesus in torment
and subjected to the scourge.

VI. Vidit suum dulcem Natum
morientem, desolatum,
cum emisit spiritum.

She saw her sweet Son
dying, forsaken,
while He gave up His spirit.

VII. Eia Mater, fons amoris,
me sentire vim doloris
fac, ut tecum lugeam.

O Mother, fountain of love,
make me feel the power of sorrow,
that I may grieve with you.

VIII. Fac ut ardeat cor meum
in amando Christum Deum
ut sibi complaceam.

Grant that my heart may burn
in the love of the Lord Christ
that I may greatly please Him.

IX. Sancta mater, istud agas,
Crucifixi fige plagas
cordi meo valide.
Tui Nati vulnerati
tam dignati pro me pati
poenas mecum divide.
Fac me vere tecum flere
Crucifixo condolere,
donec ego vixero.
Iuxta crucem tecum stare
te libenter sociare
in planctu desidero.
Virgo virginum praeclara,
mihi iam non sis amara;
fac me tecum plangere.

Holy Mother, grant this of yours,
that the wounds of the Crucified be well-formed
in my heart.
Grant that the punishment of your wounded Son,
so worthily suffered for me,
may be shared with me.
Let me sincerely weep with you,
bemoan the Crucified,
for as long as I live.
To stand beside the cross with you,
and to join with you freely
in mourning, this I desire.
Chosen Virgin of virgins,
to me, now, be not bitter;
let me mourn with you.

X. Fac ut portem Christi mortem,
passionis fac me sortem
et plagas recolere.
Fac me plagis vulnerari,
cruce hac inebriari
ob amorem Filii.

Grant that I may bear the death of Christ,
grant me the fate of His passion
and the remembrance of His wounds.
Let me be wounded with distress,
inebriated in this way by the cross
for the love of your Son.

XI. Inflammatus et accensus,
per te, Virgo, sim defensus
in die iudicii.
Fac me cruce custodiri,
morte Christi praemuniri,
confoveri gratia.

In my ardor and zeal
let me be defended by you, o Virgin,
on the day of judgement.
Let me be guarded by the cross,
fortified by the death of Christ,
and cherished by grace.

XII. Quando corpus morietur,
fac ut animae donetur
paradisi gloria. Amen.

When my body dies,
grant that to my soul is given
the glory of paradise. Amen.

Translation: http://www.shrinesf.org/stabatmater.htm (altered)

J. S. Bach, *Psalm 51*, BWV 1083

I. Tilge, Höchster, meine Sünden,
deinen Eifer lass verschwinden,
laß mich deine Huld erfreun.

Blot out, Highest, my transgressions,
thy stern ardor let now vanish,
let me now thy care enjoy.

II. Ist mein Herz in Missetaten
und in große Schuld geraten,
wasch es selber, mach es rein.

If my heart in sinful actions
and in greatest guilt hath fallen
wash it thyself, make it clean.

III. Missetaten, die mich drücken,
muß ich mir itzt selbst aufrücken;
Vater, ich bin nicht gerecht.

Sinful actions which oppress me
I must now myself acknowledge;
Father, I have not been just.

IV. Dich erzürnt mein Tun und Lassen,
meinen Wandel mußt du hassen,
weil die Sünde mich geschwächt.

Thee offend my deeds and failings,
deeds and failings scorn thou shouldest
for my sins have made me weak.

V. Wer wird seine Schuld verneinen
oder gar gerecht erscheinen?
Ich bin doch ein Sündenknecht.
Wer wird, Herr, dein Urteil mindern,
oder deinen Ausspruch hindern?
Du bist recht, dein Wort ist recht.

Who will his own guilt deny then,
or even think it righteous?
I'm in truth to sin a thrall.
Who will, Lord, thy judgment weaken,
or yet thy damnation hinder?
thou art fair, thy word is fair.

VI. Sieh! ich bin in Sünd empfangen,
Sünde wurden ja begangen,
da, wo ich erzeuget ward.

Lo, I was in sin conceived,
sinful deeds I've here committed
since the day that I was born.

VII. Sieh, du willst die Wahrheit haben,
die geheimen Weisheitsgaben
hast du selbst mir offenbart.

Lo, thou wouldst the truth be given,
all the hidden gifts of wisdom
thou thyself to me revealed.

VIII. Wasche mich doch rein von Sünden,
daß kein Makel mehr zu finden,
wenn der Isop mich besprengt.

Wash me clean of my transgressions,
that no spot more be discovered
when by hyssop I'm asperged.

IX. Laß mich Freud und Wonne spüren,
daß die Beine triumphieren,
da dein Kreuz mich hart gedrängt.

Let me feel the joy and pleasure,
let me gladly sound the triumph,
when the cross me hard doth press.

X. Schaue nicht auf meine Sünden
tilge sie, lass sie verschwinden,
Geist und Herze schaffe neu.
Stoß mich nicht von deinen Augen,
und soll fort mein Wandel taugen,
o, so steh dein Geist mir bei.
Gib, o Höchster, Trost ins Herze,
heile wieder nach dem Schmerze.
Es enthalte mich dein Geist.
Denn ich will die Sünder lehren,
daß sie sich zu dir bekehren
und nicht tun, was Sünde heißt.
Laß, o Tilger meiner Sünden,
alle Blutschuld gar verschwinden,
Dass mein Loblied, Herr, dich ehrt.

Do not look upon my errors,
blot them out, let them now vanish,
Heart and soul do thou renew.
Thrust me not from out thy vision,
and if then my conduct merits,
O, then me thy spirit help.
Fill, O Highest, heart with comfort,
health restore amidst my suff'ring.
Let me be part of your spirit.
For I would all sinners admonish
that they be to thee converted
and not do what sin doth bid.
Let, destroyer of my error,
Ev'ry mortal crime now vanish
that my anthem, Lord, thee praise.

XI. Öffne Lippen, Mund und Seele,
daß ich deinen Ruhm erzähle,
der alleine dir gehört.

Open lips and mouth and spirit,
that I may thy fame be telling,
which alone to thee belongs.

XII. Denn du willst kein Opfer haben,
sonsten brächt ich meine Gabenr,
Rauch und Brand gefällt dir nicht.
Herz und Geist, voll Angst und Grämen,
wirst du, Höchster, nicht beschämen,
weil dir das dein Herze bricht.

For no sacrifice thou seekest,
else I'd bring to thee my off'ring;
Smoke and flame content thee not.
Heart and soul full fear and terror
wilt thou, Highest, not confound then,
for they cause thy heart to break.

XIII. Laß dein Zion blühend dauern,
baue die verfallnen Mauern,
alsdann opfern wir erfreut,
Alsdann soll dein Ruhm erschallen,
Alsdann werden dir gefallen
Opfer der Gerechtigkeit.

Let thy Zion last and flourish,
build again the fallen towers,
and we'll sacrifice with joy.
And then shall thy glory echo,
and then will to thee bring pleasure
Off'rings of pure righteousness.

XIV. Amen

Amen

Translation: http://www.uvm.edu/~classics/faculty/bach/TilgeHochster.html (altered)

Today's Performers

EVA AMSLER is the Professor of Flute at Florida State University. As a soloist/chamber musician, recording artist, and masterclass teacher she tours in Europe, USA, South America, and the Far East. Founder of SYRINX, an association for flute teachers in Austria. For 20 years she was a member of St. Gallen Symphony Orchestra in Switzerland and Professor at the Conservatory Feldkirch in Austria. Her teachers include A. Nicolet and G. Rumpel. Member of the Florida Flute Association board and of various National Flute Association committees, and Chair of the Myrna Brown Society.

VALERIE PREBYS ARSENAULT maintains a thriving private violin studio of students of all ages at Cavatina Music Studios and is the Director of the Tallahassee Fiddlers, part of the Tallahassee Youth Orchestras. As Visiting Assistant Professor at Florida State University she directs the Baroque Ensemble (on period instruments) and the Irish Ensemble. She is a a member of the Tallahassee Symphony, a principal player and soloist with the Atlanta Baroque Orchestra, and has performed and recorded with the Apollo Ensemble (NY) and Apollo's Fire. In their spare time she and her husband Brian are avid Irish fiddlers, and their band, The Ned Devines, recently released their first CD "Out Late" as a benefit and to date has raised over $6,000 for the Tallahassee Homeless Shelter. She studied at the New England Conservatory (BM), the Indiana University School of Music (MM, Early Music), and the Florida State University College of Music (DM).

MIRIAM BARFIELD began studying violin at the age of six with Melissa Brewer. She is in her senior year at Florida State University where she is majoring in Viola Performance and studies with Dr. Pamela Ryan. She has attended many summer music festivals, including the Brevard Music Center Festival in Brevard, North Carolina, the Schlern International Music Festival in Völs am Schlern, Italy, and the Meadowmount School of Music in Westport, New York. Miriam was the only musician from Florida to be accepted to the National High School Honors Orchestra in 2005 in Reno, Nevada. She was a member of the FSU Philharmonia when she was a sophomore in high school and served as the principal violist when she was a senior. She is currently a member of the Tallahassee Symphony Orchestra, the FSU Symphony Orchestra, and the FSU Baroque Ensemble.

MARY BIDDLECOMBE is the newly appointed choral director at Tallahassee's Lawton Chiles High School, where she directs a vocal program encompassing over 200 enrolled students. She directs five curricular ensembles including two sequential women's choirs, a large men's chorus, two mixed ensembles, and the award-winning women's choir *Belle Chantique*. Mrs. Biddlecombe has taught music at every grade level, most recently as the choral director at Swift Creek Middle School. She holds degrees from the Crane School of Music in New York State, and Florida State University. Her choirs have performed for conventions of ACDA, as well as with the Tallahassee Symphony Orchestra and Community Chorus under the direction of Miriam Burns and Dr. André Thomas, respectively. Mrs. Biddlecombe is an active member of MENC, ACDA, FVA and FMEA, and is in-demand as an adjudicator and clinician in the state of Florida. A native of Syracuse, NY, Mary makes her home in Tallahassee with her husband Tucker and two dogs.

MELISSA BREWER began her professional studies in violin and viola at the University of Miami, studying with George Zazofsky and Victor Stern and with David Becker at the University of Wisconsin Madison. She has performed with groups as diverse as the Florida Philharmonic, Miami Chamber Orchestra, West

Palm Beach Opera Company, Tallahassee Bach Parley, and the Tallahassee Symphony Orchestra. The breadth of her repertoire stretches from symphonic to chamber, opera to popular, and she has performed with artists as varied as Perlman and Sinatra. On period instruments, she has performed with the F.S.U. Baroque Ensemble, Baroque Southeast, the Apollo Ensemble, and is Principal Violist with the Atlanta Baroque Orchestra. She plays on a 1760 Locky Hill viola.

MARNIE KIM JONES, violoncellist, holds a Bachelors in Music degree and an Artist Diploma from McGill University (studio of Antonio Lysy) and a Masters in Music degree from the Eastman School of Music (studio of Steven Doane). While at Eastman she also studied string pedagogy with Louis Bergonzi and Baroque performance practice with Paul O'Dette and Christel Thielmann. Kim is originally from Calgary, Alberta, where she studied with John Kadz; she has also performed in masterclasses for Anner Bylsma, Bernard Greenhouse, Franz Helmerson, Desmond Hoebig, Steven Isserlis, Laurence Lesser, Siegfried Palm, Aldo Parisot, Fred Sherry, Janos Starker, and Tsuyoshi Tsutsumi. Previously a tenured member of the Rochester Philharmonic Orchestra, she now serves as associate principal cellist with the Tallahassee Symphony Orchestra and maintains a private studio of over twenty students.

KARYL LOUWENAAR LUECK joined the faculty of the Florida State University School of Music in 1972 as an Assistant Professor of Piano. Over time, harpsichord, fortepiano, *basso continuo*, Baroque Ensemble, and courses in keyboard literature and performance practice were added to her assignment; and during the last six years of her tenure she also served as Coordinator of the Keyboard Area. Since her retirement in 2007, she has continued as an Adjunct Professor at the College of Music. In 1981 The Tallahassee Bach Parley was founded by Karyl and friends Lillian and Clark Pearson; later she founded also the Jurow International Harpsichord Competition under the auspices of the Southeastern Historical Keyboard Society. She has appeared as soloist and ensemble harpsichordist in Germany, Costa Rica, and in many major cities and institutions of higher education in the U.S., especially in the eastern half of the country.

Countertenor **REGINALD L. MOBLEY** is pleased to be back with the TBP singing the works of his favorite composer and the focus of his career, J. S. Bach. A native of Gainesville, FL Reginald began his alto soloist career in Orff's Carmina Burana, before turning his focus towards a more standard "Countertenor diet" of Bach, Handel, and Vivaldi. Of the forementioned composers, he has performed as an alto soloist in Vivaldi's *Gloria*, Handel's *Messiah*, *Judas Maccabeus*, *Dixit Dominus*, Bach's *Magnificat*, *St. John Passion*, and many of his sacred cantatas. Reginald has also recorded and performed early music with such groups as Seraphic Fire, Apollo's Fire, and Vox Early Music Ensemble. Reginald is currently pursuing a music degree at Florida State University where he has performed under the baton of Andre Thomas, Jeffery Kite-Powell, and Anthony Rooley.

MELANIE PUNTER is Associate Professor of Double Bass at Florida State University. As a member of the Juilliard Music Advancement Program faculty, she coached chamber music and bass ensembles and taught double bass. She is a member of New York's prestigious Orchestra of St. Luke's performing at Carnegie Hall and Lincoln Center and is principal bassist of the Tallahassee Symphony Orchestra. She has performed with the American Symphony Orchestra, the Opera Orchestra of New York, Joffrey Ballet, New York City Ballet and the American Ballet Theatre. She performs regularly at the Caramoor International Music and has participated in Festival of Two Worlds in Charleston, SC and in Spoleto, Italy. An active chamber musician, she is a member of the Atlanta Baroque Orchestra performing on period instruments.

Remaining Concerts for 2009-2010 Series

Guest Artist Concert: William Porter, Organ

J. S. Bach: *The Art of the Fugue*

Sunday, March 14, 2010, 3:00PM

First Presbyterian Church

D'amore and More:

Vivaldi Concerto for Viola d'amore with Melissa Brewer

Concerto for Two Cellos with Kim and Evan Jones

Sunday, June 6, 2010, 3:00PM

St. John's Episcopal Church

www.tallahasseebachparley.org

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Tallahassee Bach Parley

Election of New Board Members - November 15, 2009

The following members of the Bach Parley are being proposed for election to the board:

Erica Thaler **Ava Prebys** **Julie Leftheris**

Please indicate your vote with a check mark (✓).

APPROVE: _____ DISAPPROVE: _____

_____ _____

Signature Date

The Tallahassee Bach Parley

2009-2010 Membership Form

Membership is open to all interested persons. To become a member, please complete this form with your name, ***as you want it to appear in the program***, and mail it along with your payment to the address below. Non-members can receive email concert reminders and information about upcoming concerts by submitting this form with just name and email address. Your email address will be used only for Parley communications and you can remove yourself from our mailing list at any time.

Name(s): _____

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☐ Update me by email with Parley events and news (membership optional)

_____Individual ($15–$29)
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TOTAL: _____

Send your completed form to:
Tallahassee Bach Parley
P.O. Box 1202
Tallahassee, FL 32302

Get involved! Ideas for future concerts? Want to volunteer?
Please let us know below (and on the back if needed) how you are interested in helping the Bach Parley.

A copy of the official registration and financial information may be obtained from the Division of Consumer Services by calling 800-435-7352 toll-free within the state. Registration does not imply endorsement, approval, or recommendation by the state. Registration #SC05420. 100% of contributions are retained by this organization.